

PARISIAN FASHION TRENDS TOPICS IN THE WORLD OF FASHION

Mrs. Parmely W. Herrick, Daughter-in-Law of the Ambassador, Among Those at the 'Bal des Lumieres'—
Mrs. John A. McVickar Has Dinner Party.

Special Correspondent of The New York Herald.

PARIS, Dec. 3. CHARITY fete are the order of the day throughout the month of December. The "Bal des Lumieres," for the benefit of the soldiers mutilated in the face, was the first big event at Clartage's and it seems to have encouraged other fairs. There were three thousand tickets sold and three ballrooms were so crowded that it was almost impossible to dance.

Wonderful light effects were arranged in each room and the colors shifted constantly from one room to another as if a rainbow were casting its rays on the dancers. French society was well represented, but few Americans were to be noticed, with the exception of those who served on the committee of organization. Among them were Mrs. Parmely W. Herrick, daughter-in-law of the American Ambassador; Princess Boncompagni, who before her marriage was Miss Margaret Draper of Washington, D. C.; Mrs. John Ridgely Carter, Mrs. Paul Dupuy, wife of the French Senator and publisher; Princess Armand de Faucigny-Lucinge, Baronne Amou, de la Grange, who was Miss Emily Sloane; Mme. Taubert, who was Mrs. Trenor Park; Lady Waterloo, and Mr. Walter Berry, president of the American Chamber of Commerce; Andre de Fougere, whose chief occupation is to organize charity fetes; if French society is to be included, was as usual, master of ceremonies.

The Union Interalliee gave its regular weekly dance on the same night, and as both of the events were of equal prominence the guests were interchanged. Mr. and Mrs. John A. McVickar gave a big dinner party at the Union Interalliee that night, and afterward went to both dances. Their guests included Capt. and Mrs. George R. Evans of the American Embassy; Mr. and Mrs. Laurence V. Benet, Capt. and Mrs. C. E. McKim-Bolton, Mrs. Herman Franch and her daughter, Mrs. F. Franch-Whitton, who since have left for America to pass the Christmas holidays before opening their villa on the Riviera for the winter; Mrs. Benjamin Thaw, Mrs. J. Norman McGraw, Mrs. Sheldon Evans, Mrs. Tarnie Hutchinson, Miss May B. Evans, Lieut.-Commander Robert B. Bell of the American Embassy; Mr. P. Stuyvesant Pilot, Col. Arbutnot, Col. Southey, Lord Victor Paget, Mr. S. A. G. Norris, Mr. Rene Jeudier and Sir Anthony Weldon.

Other Dinner Parties.

Other Americans giving dinners that night were Mr. M. Percy Pelizzotti, entertaining in honor of the American Ambassador, Mr. Myron T. Herrick, and Mrs. Parmely W. Herrick; Mr. and Mrs. Henry H. Rogers and their daughter, Miss Mary Millicent Rogers.

Another charity fete was the ball given at the Union Interalliee for the benefit of the homes in Paris for poor children, but the event which promises to be the most brilliant of the season is yet to come. It is the bazaar, followed in the evening by a dinner and dance, also at the Union Interalliee, which is being organized by the Grand Duchesse Marie of Russia, who with her husband, Prince Poutiatine, has been living in Paris for the last three years, and who is giving her entire time and attention to helping the Russian refugees.

It is largely through her efforts and the assistance of Mme. Bakhteff, wife of the former Russian Ambassador to Washington, that Russian work rooms have been organized to give employment to the thousands of Russian women, many of whom are from the nobility who have escaped from Russia and are thrown on their own resources to make a living in a foreign land. All sorts of beautiful hand work in Russian embroidery on table linens, lingerie, blouses and various other garments are sold in these work rooms.

The Grand Duchesse often visits the couture and haute couture designers. As she is young and attractive and dresses in excellent taste and designs and makes some of her own clothes, the assistance that she gives in suggesting novelties is most helpful to the workers and it is probably due to these overtures that the Russian influence in the modes is becoming more and more pronounced. Some of the leading dressmakers are making a specialty of Russian and Slovak embroidered blouses, Russian blouses which have grown to mean any blouse that is worn over the skirt hand instead of under it, have been in vogue for several years, but the Russian blouses of all sorts of bright colors, which the Russians themselves wear and which has been embroidered by Russian hands, are in great demand.

Chanel has brought out the true Russian blouse within the last month, and she has sold dozens of them at 1,300 francs. The Grand Duchesse Marie herself wears a Chanel blouse in red, green and blue, each of which is closely embroidered in green, yellow, reds and black, and every stitch is a different color. It is more of a jumper in shape, reaching barely to the knees, and seems a small bit of cloth for so large a price, but the embroidery on it requires a tremendous amount of work and the purchaser is asked to bear in mind that several starry-eyed Russian families are given employment through this kind of embroidery.

The Russian Bazaar, which will open on December 13, is making a specialty of these embroidered blouses, many of which have been designed by the Grand Duchesse Marie, and it seems that this one feature will probably make the bazaar a success from the point of view of a sale. Of course all types of Russian embroidery and needlework will be on sale.

Mme. Bakhteff has been able to interest the Americans of Paris in the fete, and with French society so well represented and all of the Russian colony taking such an active interest, it will beyond doubt be the chief charity event of the season.

Foreigners at Theaters.

With Christmas approaching very little interest is taken in any social events other than those for charity. The midnight dancing houses are almost empty as far as the French are concerned. And the theaters have been poorly attended by any except foreigners recently. I do not mean to say that the charity fetes and the approach of the Christmas holidays are responsible for this apparent lack of interest in the theaters. The question of where the Parisians keep themselves hidden is always the first thought to the newcomer gives expression after being in Paris for a week. With the excep-

Longer Skirts Naturally Lead Women Into Fashion of Wearing Larger Hats



By ANNE RITTENHOUSE.

A WOMAN will do as she pleases about hats. That much is certain, no matter how the milliners plead and coax and argue.

If she, the woman, is steeped in the tradition that her face will look better under a wide projecting brim she continues to buy that sort. And the other way around. If she has grown up in small hats it is difficult for her to see the light of victory in the other kind.

May be she is right. The older one grows, the more one becomes convinced that individuality, strongly and continuously expressed, is a fashion in itself, one that calls attention and often wins praise where the weathercock system fails. The dressmakers and milliners sold those who are too pronounced in this conviction, but it should be easier for them to cater to the local conditions and sell what they take a leaf out of Germany's commercial notebook, and carry the business to South America on a larger scale, not only creating a demand but having on hand the means of satisfying it without delay.

These suggestions apply, not only to the milliners of France but to those of the United States, having in view the necessary modifications. South America it should not be forgotten, is primarily a land of transplanted Latin culture, which enjoys, not only in works of general literature, but in scientific treatises and manuals, the clarity and precision of French and the human touch which is never absent from French learning.

In the publishing business, our countrymen can gain some hints from France on the commercial as well as on the literary side.

Odds and Ends of Whims of Fashion

A red umbrella for a little child. It is of red silk, with a red enameled handle.

Brown orange duvetyne vest, with orange braiding all over its surface, to wear with a brown street suit or coat.

Black astrachan trimming on gray velvet hats. One is made like a lock's case, in pie piece segments stitched together, with a visor of the fur pushed flat back against the little round crown.

Rare bits of old lace applied to black silk and made into purses and small handbags.

Golded quilts stuck at odd angles in small black velvet hats.

Black velvet, both for frocks and hats, trimmed with silver lace or silver ornaments.

Brocade negligees that would once have been considered quite gorgeous enough for dinner gowns.

Brocade slippers for negligee wear that match the gowns with which they are worn.

Colored velvet heels on these same slippers.

Gloves of white kid with cuffs covered with an applied cutout design in black kid. Other white gloves embroidered with silver on a black cuff facing.

Flaming red blouses as part of three-piece suits of duvetyne of some dark color.

Huge ostrich fans. In spite of the vogue for eagle feather fans and for fans of swanlet and painted gauze there remains a fondness for huge fans of gorgeous ostrich in rich colors.

Street shoes cut on a more comfortable last than we have had for years—and decidedly smart in appearance besides. They have a moderately high heel, which most women like, but a heel with a good width as well. They are made of moderately thin leather, which most women like better than the very soft sort. They are made in Oxford style for cold weather. They have a shorter vamp and a broader ball than shoes had a season or so ago and the toes, though pointed, are not of the pointed variety. These shoes are destined to wear with spats or with wool stockings.

Wool stockings, by the way, may be found in a silk mixture that is quite comfortable to many women who cannot bear the feeling of all wool fabrics next their skins.

NEW HATS BY SUZY, PARIS.

Above (Left)—Black panne velvet turban, the wigwag shape covered with uncurled ostrich with the quills at top and the loose flues angling over the neck.

Right—Tailored hat of brown felt with brim cut at side and rolled across the front. The long quill is colored worsted.

Centre—Grey mouseline hat for Palm Beach made of one piece of fabric and twisted into a large rosette at one side of the draped crown.

Below (Left)—Black hat with beehive crown of straw and fluted brim held down on one side with a large pink rose.

Right—Hat for Palm Beach of chestnut colored mouseline trimmed with immense bow of self colored lace that drips over the side.

those who want gaiety at their next party. All Paris is doing it. The quill is the thing. And we wear them in our hats because Princeton, too, took up the idea. So much for that fashion.

The End of an Idea.

It is well that the milliners have a season before the Christmas holidays, for there are many pieces of headgear which, loudly proclaimed in September, have lost their appeal through too cheap imitation and too frequent use. The end of an idea has come. Lanvin's small hat copied after the Russian headress. It was a brilliant success in the early autumn, but it soon degenerated into the veriest commonplace. You must know it. The small hat with the upturned brim in front covered with shell embroidery, a skull with a narrow brim at back rolled tightly against the head. Once it was desirable. To-day it is the hat to avoid.

The Reboux hat with a high draped crown rising to a point in front, also after the Russian idea, and a wide brim narrowed at the sides, was worn in satin or velvet. When the latter is chosen the panne velvet is preferred. This weave is liked by all milliners. It will continue until spring.

The felt hat has been retained. In fact, it is featured by those who follow French fashions. It is exceedingly soft, this new felt, and trimmed with a downy drooping of loose feathers at one side. One sees women wearing it at the lunch hour in restaurants with tailored suits or frocks, not with velvet or kasha duvetyne gowns. It has taken the place of the crepe de chine turban which ruled the world last winter.

Mouseline Replaces Crepe de Chin. It seems that women must have fabric hats. As they are tired of crepe de chine, the milliners have led them into wearing the slightly stiffened weave of chiffon called mouseline. New hats are constantly appearing in this fabric. They are especially recommended for early spring and offered to those who are going South.

Chestnut color is featured in these hats when they arrive from Paris. It is a wise coloring for it does not detract from the tones of the skin or hair, yet it is a distinct change from black. Women in mass did not accept the bright yellow hats, such as Valentin's, but the new purple called Louis XIII. They refused garish pink ones, although they took up with flame red all with Russian and French resort. If they wouldn't wear colors and were ready to change from black the milliners thought them of that standard favorite of the French, chestnut. So the big milliners are using it for their first spring hats.

One such hat built by the new Paris milliner Suzy, on the Rue de la Paix, is big enough to serve as a sunshade on the beach with a brim that droops at the sides like a volplaning bird. Its trimming is a bow of chestnut colored lace placed in front with points that fall over the edges of the brim after the manner of the lace veils that adorn hats.

This same milliner, who has sprung into fame after a short career under her own name—she was the designer for the house of Marie Guy, from which so many good Americans took their styles—has designed a Palm Beach hat of straw and tulle that shows originality with its high crown of black straw shaped like a beehive and a fluted brim of tulle which is held down on one side by a bright pink rose.

As the artist was making the sketches that are shown here, she picked up a piece of fog gray mouseline, twisted it into a big sunshade hat without cutting it, twisting the fabric into a rosette crown after the manner of a bandanna turban worn by the negro nurses of the South. Half an hour, and a hat was made.

And the price? Oh, such trifles are never based on time. It's art that decides. This designer uses curls of quills colored worsted to trim the felt hats that are worn on the streets. That is a

clever idea. It gives variety to the universal coq feathers that droop over the black hats for the open.

Ostrich Holds Its Own.

Quarrel enough, there is sufficient demand for monkey fur and ostrich plumes to inspire the milliners to continue them in fashion. As for monkey no one over here can justify its popularity and we do not wear it as much as they do in France, but that does not keep it from being the fashion. Ostrich is seen everywhere, here, Dowager and debutante, the thin and the thick women put it on their heads. It also trims the buckles of slippers and the edge of corsets.

In long feathers on hats it is curled, glycerined and uncurled. It droops over the face like a weeping willow or it swirls across the wide brim to curl upward at the edges. It is colored or black. It appears in large fans as often as in the past, paying no attention whatever to the fact that vulture feathers are approved by high fashion.

No one tells us whether or not it will be worn when the spring comes. Sufficient unto the day is the fashion thereof.

Mother of Pearl Added to Hats.

The idea of putting bits of iridescent mother of pearl on hats was not brought about by that latest of all South Sea Island books, "The Cruise of the Kawa," but by the abundance of which may end the Polynesian hysteria. Some one in Paris thought of it before the book was published. It has been accepted as an admirable hat fashion. Millions of it are used. If hat pins were in style they would be made of it.

These opalescent flakes are not worked into the brim or crown as they were in the beginning. They are grouped into designs and flatly placed against the panne velvet or satin surface wherever the milliner thinks they appear to advantage.

Why Not the Lace Hat?

No one can tell why the large lace hat did not have as many followers as were predicted for it. Women prefer thin velvet when they go to the expense of an evening hat.

The so-called restaurant hat which also serves as an afternoon head covering when women forget for formal occasions, is a necessary evil in our social life. So far that type of hat has been black, and from present judgment it will continue so. If it is to have a festive appearance, however, it is likely to be the shadows of the lace design that are thrown over the eyes from the brim.

The metallic hat has had its day, so has the silver or gold turban. So the choice is narrowed down to velvet or lace, the former lending itself to ostrich, to paradise, to any of the vast variety of expensive plumage which bird or milliner produces; the latter depending upon jet or lace itself, or a bit of paradise, as ornamentation.

Whether or not flowers will return to the spring hats, it is too early to say, but they rarely appear now, except in the shape of an isolated rose made of satin or tulle, or a small spray of roses, not protection, continued. It is no longer arranged in a tight masque across the eyes, but falls over the sides of the brim in accordance with the enduring fashion for something that takes the place of earrings.

Fur Has Not Many Followers. Even those who go out into bitter weather for winter sports have forsaken the fur turban. There is nothing against it. It is still sold and bought, but fashion has turned away from it. Fur takes its place, and when one wants to show special attention to the head covering the turban of white lamb's wool or angora is chosen. Topping these is the high Russian cap made of loops of white wool zephyr that resembles an

exceedingly soft quality of astrachan. These turbans are pulled well down over the ears and eyes. No trimming, no touch of color is desired.

The Methods With Ribbon.

If a woman chooses ribbon to give character to a hat she avoids making it into a bow, small or large. Such is not the use for ribbon this season. It is neatly and firmly packed into ruching, into cockades, into wheels, into irregular loops, bunched together.

The side pleat, not the box pleat, is used in these convolutions. Narrow ribbon is employed. Grosgrain and tulle have equal importance. The use is worked out on street hats. It is not for the formal head covering.

One must beware of it, for it has no tenderness for the middle aged face. Its lines are hard and unyielding. As a woman grows older, no matter if she preserves a good complexion and undimmed eyes, she has every reason to avoid the things that do not soften. She needs whatever is gracious. This should be her first consideration.

Another thing is true; that the long curled ostrich feather, so consistently chosen by older women, is often too young for a face that is highly colored or one that has large irregular features. They give one a disordered look as "Gosse, blowing hair does. Only the young elements, sharply in check, for cash stand swirling frocks and looks above it. Nothing shows off a wrinkle like an ostrich feather.

Again the Venetian Influence.

No recent season has been complete without a hat of romance taken from the period of Venetian glory. To-day such hats are plentiful. They have a low broad crown, an upturned brim and sharp points jutting out at whatever angle a woman thinks best. The fashion is for these points to be placed west by northwest. The front one juts out over the temple, the back one behind the ear. This gives a more rakish, a less set appearance.

Wherever the points of hats are placed the lines above the face, the eyebrows, there's no change there. A woman wrapped in one of the smart circular capes without armholes, the collar covering the chin, the hat pushed well down over the eyes, can pose for the age of Romance—or for a landlady. The latter is more in keeping with our times.

Ermine and White Velvet Wraps.

No woman who goes out much or little in the evening avoids the anxiety of choosing a suitable wrap. The day when she could put on a coat of silver and serviceable and at the same time elegant, a woman wrapped in one of the smart circular capes without armholes, the collar covering the chin, the hat pushed well down over the eyes, can pose for the age of Romance—or for a landlady. The latter is more in keeping with our times.

What is worn by women of varying incomes is a warm wrap with as much fur as the purse or inheritance permits. The epoch of chiffon wraps fairly blew

ing in the bitter wind is a nightmare. Brocade, is chosen if one likes gaiety, black velvet if one must be demure. Ruffets is not good, satin is not offered or worn. The new plush such as French dressmakers use in evening gowns is admirable, and we manufacture imitation fur, especially white ones, that look well and are protective.

The reason for the vast array of brocade wraps is given in the desire for economy. Women desire a wrap that will serve at all seasons, that does not have to be canboxed in April. The fur on the brocade cloaks is attached as often as it is a part of the garment. A separate fur scarf or fox is snapped to the neck line and used when needed for other hours.

Metallic linings are abundantly used. Sometimes they are thinly veiled with fuchsia, amber or taupe goitette crepe to keep the harsh surface from the bare neck and arms. There are entire wraps of platinum cloth, heavily fringed, tied with massive cords and tassels, lined with platinum satin.

There are black velvet wraps lined with Oriental brocade and heaped with fur at the shoulders, and others of gray velvet with black or gray fur and a glimmer of silver tracery across the shoulders.

Pageant Arranged for Children's Libraries

The Book Committee on Children's Libraries, through its chairman, Mrs. John Lewis Griffiths, has arranged a third of "Heure Joyeuse" afternoons at the Plaza for December 26 in the form of a Christmas party for children in years and children in heart.

Bridge, dancing in the main ballroom, a Pict Piper procession, troubadours serenading the box holders, and a pageant are only some of the features of the program being arranged by Miss Blanche Boniste and the entertainment committee headed by Mrs. Lewis B. Gauray.

The pageant, which is to be opened at 3 o'clock in the afternoon, is to start with Christmas carols sung by St. Stephen's choir. Miss Mary Plowden Kernan will be a strolling story teller.

Among the box holders will be Mrs. Herbert Hoover, Mrs. Edgar Rickard, Mrs. Haggerty Pell, Mrs. James M. McKee, Mrs. Philip A. S. Franklin, Mrs. Frederick L. Eldridge, Mrs. Lindsey M. Harrison, Mrs. Gibson Falmesbeck, Mrs. Elgin R. L. Gould, Mrs. William G. Haan, Mrs. Henry Lineau, Mrs. Julius Spencer Morgan and Mrs. Penrhyn Stanlaws.

Tickets for the entertainment, the income from which is to be used in purchasing books for children's libraries and reading rooms established by the book committee in France and Belgium, are for supplying reading matter to children in the isolated mountain regions of our own country, may be purchased at 69¢ Madison avenue or at the Plaza. The prices are \$2 for adults and \$1.50 for children.

Minerva to Give Card Party for the Ill Poor

The philanthropic committee of the Minerva Club, Mrs. William W. Beale chairman, will hold a card party at the Waldorf-Astoria on next Thursday. The proceeds will be used for Christmas basket deliveries for the ill poor, and Souvenirs will be given for each table.

Mrs. Mary Stokes MacNutt is president of the club. The party is in charge of the following committee: Misses Samuel Schiff, Ana Felisa de Calcedo, Borton H. Davy, John A. Williams, Susan C. Holliday, Samuel R. Betts, Wilmont R. Boag, James W. Robins, B. B. Kilbourne, Frank M. Baker, Carl Cronmeyer, William F. Handel, Wolsley W. Collins, Grace Ellinwood, Ada M. Hancock, Louise K. Berger, Horace Stokes, Francis A. Kelly, Frederick C. Brown, J. B. Greenhut and Robert P. Catwright, Misses Florence May and Sallie Surin, Mrs. W. S. Brunnaglin and Mrs. David E. Blanche.

SOVIET GRABS FURNITURE.

Moscow, Dec. 16.—A recent Soviet decree which has been published declared that the furniture of all persons who have left Moscow is the property of the Soviet and is only temporarily entrusted to the persons occupying the rooms where the furniture is placed.

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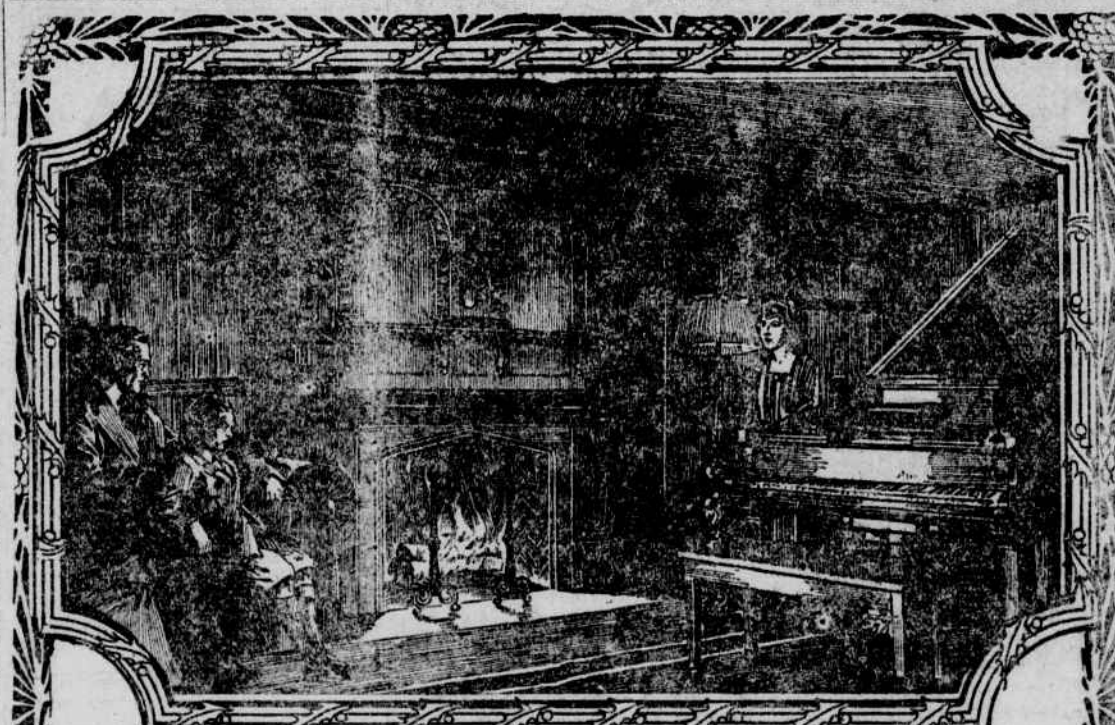
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